



UNIVERSITY OF CALGARY
FACULTY OF ARTS
SCHOOL OF CREATIVE AND PERFORMING ARTS
Course Number and Title:
DNCE 343.12: Special Topics DNCE Practices I: Jazz Dance
Creation
Session: Winter 2020 Block Course Jan 06-10

Instructor Office Email Office Hours	Associate Professor Michèle Moss Craigie Dall SCPA offices D106 mmoss@ucalgary.ca By Appointment
Day(s),time(s) and location of Class	M-F 9-12:50 and 13:30-17:20 KNA163 Off Campus performance (DJD Centre): <i>Juliette and Romeo</i>
Learning resources: required readings, textbooks and materials	<p>Pull a jazz dance book toward you to orient yourself to the topic. Buy or borrow one of the following:</p> <p><i>Jazz Dance: The Story Of American Vernacular Dance</i> (Paperback) by M. & J. Stearns (1994).</p> <p><i>Jookin': The Rise of Social Dance Formations in African-American Culture</i> (Paperback) by Katrina Hazzard-Gordon (1992).</p> <p><i>Jazz Dance: A History of the Roots and Branches</i> edited by Guarino & Oliver (latest reprint 2015). This text is available in the bookstore.</p> <p>You can also opt to review a text on jazz music such as <i>Concise Guide to Jazz</i> by Mark Gridley (latest reprint 2012).</p> <p>Consider <i>Bound and Copied</i> for second-hand books.</p> <p>Please bring your chosen text to the first day of classes.</p> <p>Jazz shoes are required – soft jazz shoes or a jazz sneaker (in-door) ONLY.</p> <p>Pre-session learning: ‘The Shim Sham Shimmy’: https://youtu.be/bjfM4Wrj9UI</p> <p>Pre-session viewing:</p> <p>Bay Area House Dance Festival Performance LaTasha Barnes (Vernacular Jazz mashup) 2016: https://youtu.be/63e_EhNKEtY</p> <p>Solo Jazz performance by Ksenia Parkhatskaya: https://youtu.be/COWGfJy6msY</p> <p>Miles Davis, ‘So What’: https://youtu.be/yIXk1LBvIqU</p> <p>Gang Busters Authentic Jazz Dance Routine by Sharon Davis 4 November 2015: https://www.youtube.com/watch?v=gJ7Hhh7Z9yw</p> <p>A Platonic Model of Funky Rhythms, or How to Get That Swing - Richard Cohn: https://www.youtube.com/watch?v=sltSHfYG3oY</p>

	<p>Amazing Jazz dance - off . (This is an awesome performance): https://www.youtube.com/watch?v=nDpGLAlipck</p> <p>Rhythm Tap Dance 1937 (John Bubbles): https://www.youtube.com/watch?v=mq38QLBE6wM</p> <p>“Adam in the Garden” Ring Shout dance performed by the McIntosh County Shouters (Gullah-Geechee culture.): https://www.youtube.com/watch?v=HALS2fQ86E0</p> <p>Momma Lou Parks Style Lindy Hop dance sequence from the 1941 film “Hellzapoppin.”: https://www.youtube.com/watch?v=r5u5nxnroro</p> <p>Duke Ellington and Harlem Cotton Club dancers Bessie Dudley and Florence Hill: https://www.youtube.com/watch?v=wZabpO4-nJ0</p> <p>Count Basie Orchestra, “Air Mail Special.”: https://www.youtube.com/watch?v=t4tOOsns_HI</p> <p>Les Twins performance on “World of Dance,” season 1: https://www.youtube.com/watch?v=-6P7bexeJn4 -</p> <p>Bob Fosse’s “All That Jazz” sequence: https://www.youtube.com/watch?v=9UN68ujZdTE</p> <p>Fela Kuti, Live performance of “Je nwi Temi” (“Don't Gag Me.”) 1971: https://www.youtube.com/watch?v=Si0_ufBUVuQ -</p> <p>Konnakol Rhythmic composition by B.C. Manjunath: https://www.youtube.com/watch?v=mOMLRMfiYf0</p>
Prerequisites	One junior level dance course and consent <u>of the Division Chair, Dance.</u>
Course description	<p>This course will both deconstruct and reconstruct jazz dance aesthetic essences in order to create something of the moment; it is a quick study of the 21st century. This approach will give weight to the relevant history, but will also require interpretation, reflection and bold creative action.</p> <p>Through kinesthetic embodied and experiential learning, students will research and investigate historical styles and practice while considering the characteristics, stories and luminaries of jazz—both music and dance. Emphasis is placed on improvisation and rhythm, along with other creation tools. This block course intensive will examine the unique elements of jazz dance and music, including a rich history, diverse spirit and many possible futures.</p> <p>NOTE: Hermeneutics is the branch of knowledge that deals with interpretation, a behaviour that is intrinsic to our daily lives. As humans, we decipher the meaning of many things every day; let’s add jazz dance and creation to the list. How is knowledge mediated through jazz dance performance and creation? What constitutes the process of interpretation? This course deals with creation through jazz, all the while drawing meaning from the world as well as from inside our hearts and spirits. This creative</p>

	<p>meaning-making process will move the student toward greater knowledge and understanding of the self, and of the world as it was, is and can be with a jazz soundtrack.</p>
Course learning outcomes	<p>By the completion of this course, successful students will be able to:</p> <ol style="list-style-type: none"> 1. Develop their own attuning methods and strategies to read the jazz dancing body, with particular attention to the ‘shuffle and groove’ approach. 2. Engage in jazz dance exercises designed to awaken and deepen rhythmic awareness (phrase counting). Create new rhythms and subdivide time in movement. 3. Accurately perform a selection of vernacular jazz dance choreography. 4. Experiment with transforming aural information into kinesthetic impulses. 5. Choreograph a short solo study based on jazz dance research, identifying and employing jazz dance aesthetic characteristics. 6. Present the aforementioned solo for peer feedback. 7. Provide feedback on peers’ choreographic work. 8. Synthesize distinctive elements of modern and vernacular jazz movement. 9. Move and articulate the body with strong performance presence and corporeal conviction. 10. Analyze their own studio experiences in textual mode, while referencing their experience watching DJD’s <i>Juliette and Romeo</i> performance in the 2020 High Performance Rodeo. Students will contextualize the work while anchoring jazz dance in the diverse context of daily life. The paper will highlight how dance does and can reflect and shape culture.
Course schedule	<p>M-F 9-12:50PM and 13:30-17:20 (Lunch Break 12:50-13:30)</p> <p>Warm-up/daily jazz class in various spirits: roots-based, vernacular, modern jazz and innovative- imagined futures</p> <p>Tools and exercises for choreographic exploration: including aural work with recorded music and rhythmic accompaniment created with the body</p> <p>Free time/reflection</p> <p>Choreographic Work: Peer assistance as well as Individual student-instructor work</p> <p>On-going: daily informal presentations toward final solo-followed by peer discussion and feedback</p> <p>“Readings” (includes reading the dancing body, using video images)</p> <p>Discussion</p> <p>Informal on-going studio performance of class material</p>
Assessment components	<p><u>On-going Assessment</u>: Engagement and Progress in class component Value: 20%</p> <p><u>On-going Assessment</u>: Engagement and Dedication to Choreographic Inquiry Value: 10%</p>

	<p><u>On-going Assessment:</u> Participation in Discussions, Consideration of Received Feedback, Quality of Provided Feedback Value: 20%</p> <p><u>Assignment 1:</u> Mid-week performance of in-studio material. An authentic vernacular jazz dance, The Shim Sham Shimmy, will be assessed for accuracy, spirit, and style Value: 10%. Type: In studio embodied presentation in small groups, students may be videoed Description: The dance will be learned individually in pre-session, from a person or from the Internet, then reviewed in class. In groups the dance will be added on to. It will be given another devised section. The dance will be adjudicated in the areas of: performance quality; creativity and creative risk-taking. I will ask that the dance be performed with confidence, verve and strong conviction. Due Date: Mid-week of our 5-day intensive, Wednesday Jan. 08, 2020</p> <p><u>Assignment 2:</u> Final day jazz solo Value: 15% Type: Created (and Self-Performed) 3-5-minute jazz dance solo Due Date: Friday January 10, 2020, in-studio Type: Choreographic Description: In studio presentation (may be videoed). This solo incorporates elements and aesthetic essences of jazz, past and present, and may introduce some future-oriented imagining of what jazz will be tomorrow.</p> <p><u>Final Project:</u> Written paper including course process-analysis and contextualization/reflection on DJD performance (DJD Centre show runs January 16-26, 2020; our paper is due Jan 24, 2020). (Please note: Jan. 16 is DJD opening night and therefore premium pricing is in place for that celebration) I can assist in securing group student price for tickets. Value: 20% Due Date: Friday, January 24, 2020 Type: Essay Description: 1500-word analysis of the student’s own choreographic process. Weave into the essay the course material, including textual readings and video reading, to reveal an understanding of jazz dance creation. Relevant references to research as well as reference to ‘reading’ the jazz dancing bodies in DJD performance of <i>Juliette and Romeo</i> should be included. This will be woven into a final essay that speaks to creativity and the jazz idiom in general and your experiences in this course in particular.</p>
Assessment expectations	<p>Attendance is imperative for an experiential/embodied/practical course. A state of engagement should be evident and progress and development apparent. Daily class activities require students to participate in all discussions and to assume responsibility for physical and mental commitment to the material presented in class, and to achieve levels of development beyond mere attendance.</p> <p>Expectations for Writing: Writing skills are important to academic study across all disciplines. Consequently, instructors may use their assessment of writing quality as a factor in the evaluation of student work. Please refer to the Undergraduate Calendar E.2 Writing Across the Curriculum policy for details.</p> <p>Guidelines for Formatting Assignments Use a style of your choosing, such as APA, for your Reflection Paper. Using standard white 8.5 x 11 inch paper, include title, name and UCID on a cover sheet/title page. A</p>

hard copy of the report will be formatted as follows: single sided, 1.5 spacing, 12-point font, with default margins. Please be sure the work is free from both grammatical and spelling errors. Double-space the entire paper and leave only one space after periods or other punctuation marks; set the margins of your document to 1 inch on all sides; and indent the first line of a paragraph one half-inch (five spaces or press Tab once) from the left margin.

Late Assignments

The essay will not be accepted beyond the date/time that it is due. Under extenuating circumstances, late submissions will be accepted via email with the understanding that up to 2% will be deducted each day beyond the due date. Late submissions beyond 5 days will not be accepted.

Students can expect to be video recorded for lesson capture

Expectations for Attendance and Participation:

Please refer to the Undergraduate Calendar E.3 Attendance for details.

FOR GRADED DANCE STUDIO COURSES

- A significant part of your grade is based on participation. Participation means not only showing up for class, but also attending to the material at hand with effort and engagement.
- With regard to participation, classes are considered equivalent to assignments. Thus, in this intensive block course all classes must be attended.
- If you show up late for or leave early from class, this will be counted as half an absence.
- If for some reason you are feeling unwell during class time, a substitute form of participation may be arranged; however, *you may not obtain this privilege more than once* and you will receive half an absence.
- For studio courses, if you opt out of full participation and choose to sit for a portion of the class, this will be counted as non-participation.
- If you sustain a significant injury during the week that will impact your participation your case will be submitted to the Dance Division Committee to address.

Grading scale

For the course as a whole, letter grades should be understood as follows, as outlined in the section F.1.1 Undergraduate Grading System of the Undergraduate Calendar for [2019-2020](#) OR as outlined in the section H.1 Distribution of Grades of the Graduate Calendar for [2019-2020](#):

Grade	Grade Point Value	Description
A+	4.00	Outstanding performance
A	4.00	Excellent performance
A-	3.70	Approaching excellent performance
B+	3.30	Exceeding good performance
B	3.00	Good performance
B-	2.70	Approaching good performance
C+	2.30	Exceeding satisfactory performance
C	2.00	Satisfactory performance
C-	1.70	Approaching satisfactory performance.
*D+	1.30	Marginal pass. Insufficient preparation for subsequent courses in the same subject.

	*D	1.00	Minimal Pass. Insufficient preparation for subsequent courses in the same subject.												
	F	0.00	Failure. Did not meet course requirements. Several Faculties utilize an F grade that does not carry weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable.												
	**I	0.00	Incomplete. Sufficient work has not been submitted for evaluation, unable to adequately assess. May also be used when a final exam is not submitted.												
	CR		Completed Requirements. Carries no weight in calculating the grade point average. This will be noted in the calendar description as "Not Included in GPA" where applicable												
	<p>Notes:</p> <ul style="list-style-type: none"> • A grade of "C-" or below may not be sufficient for promotion or graduation, see specific faculty regulations. • The number of "D" and "D+" grades acceptable for credit is subject to specific undergraduate faculty promotional policy. <p>Grading scale FOR DANCE COURSES:</p> <ul style="list-style-type: none"> • The following numerical rubric will be applied: <table> <tr> <td>A+ 97.6-100</td> <td>A 92.6-97.5</td> <td>A- 90-92.5</td> </tr> <tr> <td>B+ 87.6-89.9</td> <td>B 82.6-87.5</td> <td>B- 80-82.5</td> </tr> <tr> <td>C+ 77.6- 79.9</td> <td>C 72.6-77.5</td> <td>C- 70-72.5</td> </tr> <tr> <td>D+ 67.6-69.9</td> <td>D 62.6-67.5</td> <td>F 0-62.5</td> </tr> </table>			A+ 97.6-100	A 92.6-97.5	A- 90-92.5	B+ 87.6-89.9	B 82.6-87.5	B- 80-82.5	C+ 77.6- 79.9	C 72.6-77.5	C- 70-72.5	D+ 67.6-69.9	D 62.6-67.5	F 0-62.5
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D+ 67.6-69.9	D 62.6-67.5	F 0-62.5													
Student Support	Please visit this link for a concise list of UCalgary's student support services: https://www.ucalgary.ca/registrar/registration/course-outlines														
Academic Accommodation	Students seeking an accommodation based on disability or medical concerns should contact Student Accessibility Services; SAS will process the request and issue letters of accommodation to instructors. For additional information on support services and accommodations for students with disabilities, visit www.ucalgary.ca/access/ . Students who require an accommodation in relation to their coursework based on a protected ground other than disability should communicate this need in writing to their Instructor. The full policy on Student Accommodations is available at http://www.ucalgary.ca/policies/files/policies/student-accommodation-policy.pdf .														
Academic integrity, plagiarism	The University of Calgary is committed to the highest standards of academic integrity and honesty. Students are expected to be familiar with these standards regarding academic honesty and to uphold the policies of the University in this respect. Students are referred to the section on plagiarism in the University Calendar (ucalgary.ca/pubs/calendar/current/k-3.html ; ucalgary.ca/pubs/calendar/current/k-5.html) and are reminded that plagiarism—using any source whatsoever without clearly documenting it—is an extremely serious academic offence. Consequences include failure on the assignment, failure in the course and possibly suspension or expulsion from the university. You must document not only direct quotations but also paraphrases and ideas where they appear in your text. A reference list at the end is insufficient by itself. Readers must be able to tell exactly where your words and ideas end and other people's words and ideas begin. This includes assignments submitted in non-traditional formats such as Web pages or visual media, and material taken from such sources. Please consult your instructor or the Student Success Centre (TFDL 3rd Floor) if you have any questions regarding how to document sources.														

Internet and electronic communication device	<p>elearn.ucalgary.ca/category/d2l/ucalgary.ca/emergencyplan/emergency-instructions/uc-emergency-app</p> <p>The in-class use of computers may be approved by your Instructor. Cell phones and other electronic communication devices should be silenced or turned off upon entering the classroom. If you violate the Instructor’s policy regarding the use of electronic communication devices in the classroom, you may be asked to leave the classroom; repeated abuse may result in a charge of misconduct. No audio or video recording of any kind is allowed in class without explicit permission of the Instructor.</p>
Intellectual Property	<p>Course materials created by professor(s) (including course outlines, presentations and posted notes, labs, case studies, assignments and exams) remain the intellectual property of the professor(s). These materials may NOT be reproduced, redistributed or copied without the explicit consent of the professor. The posting of course materials to third party websites such as note-sharing sites without permission is prohibited. Sharing of extracts of these course materials with other students enrolled in the course at the same time may be allowed under fair dealing.</p>
Copyright	<p>All students are required to read the University of Calgary policy on Acceptable Use of Material Protected by Copyright (www.ucalgary.ca/policies/files/policies/acceptable-use-of-material-protected-by-copyright.pdf) and requirements of the copyright act (https://laws-lois.justice.gc.ca/eng/acts/C-42/index.html) to ensure they are aware of the consequences of unauthorised sharing of course materials (including instructor notes, electronic versions of textbooks etc.). Students who use material protected by copyright in violation of this policy may be disciplined under the Non-Academic Misconduct Policy.</p>
Freedom of Information and Protection of Privacy	<p>Student information will be collected in accordance with typical (or usual) classroom practice. Students’ assignments will be accessible only by the authorized course faculty. Private information related to the individual student is treated with the utmost regard by the faculty at the University of Calgary.</p>